

WEEKLY.]

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VOL. 68.—No. 48.

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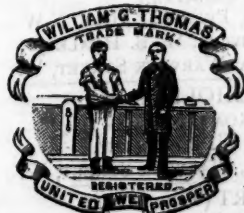
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MADAME ESSIPOFF'S THIRD and LAST RECITAL, Steinway Hall, Wednesday Afternoon next, DECEMBER 12, at 3. Programme:—Fantaisie (in three parts) (Schumann); Prélude et Fugue (Bach); Impromptu in B flat major, Morgenständchen, Scherzo, Soirées de Vienne (Valse) (Schubert); Melancholie (Rubinstein); Etude, Menuet (Leschetizky); Melodie (Schütt); Thème Varié, Caprice (Paderewski); Nocturne, Scherzo, Prélude, and Valse (Chopin). Reserved Seats, 7s. 6d. and 5s. Unreserved Seats, 2s. 6d., of N. Vert, usual agents, and at Steinway Hall.—N. Vert, 6, Cork Street, W.

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HERR WALDEMAR MEYER'S SECOND GRAND ORCHESTRAL CONCERT, at ST. JAMES'S HALL, DEC. 12. Concert commences at eight o'clock. Orchestra of 70 performers. Leader, Mr. A. Burnett. Conductor, Professor C. Villiers Stanford.

MACKENZIE'S VIOLIN CONCERTO, Adagio in F major, from Spohr's Ninth Concerto, and Beethoven's Violin Concerto will be PERFORMED by Herr WALDEMAR MEYER, at his SECOND GRAND ORCHESTRAL CONCERT, eight o'clock, DEC. 12, ST. JAMES'S HALL.

HERR WALDEMAR MEYER'S SECOND GRAND ORCHESTRAL CONCERT, at ST. JAMES'S HALL, DEC. 12, at eight o'clock. Programme: Symphony in F. major (Goetz); Violin Concerto (Mackenzie) (conducted by the Composer); Adagio in F major, from the Ninth Concerto (Spohr); concert overture "Queen of the Seas" (Stanford) (composed for the Tercentenary of the Defeat of the Spanish Armada, first time of performance); Violin Concerto (Beethoven); and Hungarian March, from Faust (Berlioz).—Admission 10s. 6d., 7s. 6d., 3s., and 1s. Tickets at all the Libraries, Musicsellers', and of Basil Tree, Ticket Office, St. James's Hall.

GRESHAM HALL, BRIXTON.—Messrs. HANN'S CHAMBER CONCERTS (Third Series). Third and last Concert, December 12, 1888, 8 p.m. Programme:—Quartet in F, No. 82, Op. 77 (Haydn); Sonata in A, No. 17, Pianoforte and Violin (Mozart); Sextet in B flat, Op. 18 (Brahms); Violoncello Solos, (a) Nocturne (Lachner), (b) Nito, Spanish Dance (Popper), Mr. C. Hann; Songs, "Dü roth Rose auf Grüne Heid" and "Ave Maria" (Gounod), Violin obbligato, Mr. Lewis Hann.—Vocalist, Miss Annie Marriott.

MRS. WELMAN and Miss MAUD WELMAN will give a MUSICAL and DRAMATIC RECITAL at St. James's Hall (Banqueting Hall), THIS DAY, Saturday, at 3 p.m.—Violin, Count Vinci. Pianoforte, Mr. Henry Bird.

HERR VON CZEKE'S VOCAL AND INSTRUMENTAL CONCERT, at Addison Hall, Addison Road, W., on Saturday, December 8, at Three o'clock, assisted by eminent artists. Vocalists: Misses Zukie, Flower, Petherick and Paton; Messrs. Connery and Koch. Pianoforte, Miss Kosminsky. Violoncello, Mr. Langey. Violin, Herr von Czeke. Conductor, Miss Mathilde Wolff and Mr. Laurence. Tickets, 5s., 3s., 2s. and 1s., at the Addison Hall Office, and of Herr von Czeke, 54, Edith Road, West Kensington.

SPECIAL NOTICES CONTINUED ON PAGE 924.

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Two Studies of the Overture to the "FLYING DUTCHMAN."

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The Musical World.

LONDON, SATURDAY, DECEMBER 8, 1888.

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Facts and Comments.

Those musicians who had hailed the accession of the young Emperor William II., on account of his musical proclivities, will be possibly inclined to abate their enthusiasm, if a piece of information which comes from the Continent prove to be true. According to this, it appears that he has extended his patronage to a concert, which is to be given shortly, of a happily unique character. It is a concert of—trumpets! The idea originated with two trumpeters of the Hussar regiment of which William II. is the honorary commander, and they have appealed to their colleagues in various regimental bands, with the result that 300 trumpet-players have promised their assistance. The programme will include a fanfare in the Emperor's honour, Bach's chorale, "Eine feste Burg," a chorus from Gluck's "Iphigénie," and a "Kaiserhymne," composed by Herr Kosleck. No doubt the "intention is good," but the

idea is very depressing. It is to be hoped, for the sake of the Emperor and audience also, that it will not be carried out.

"Sweet are the uses of advertisement!" The following, extracted from the advertising columns of a daily contemporary, affords food for reflection:—

"HOW TO VAMP to Songs, Chords, &c. 1s. 6d.—Apply, &c. See Testimonials."

What the exact process of "vamping to chords" may be, we know not; and we do not particularly desire to know. But that any person should actually advertise himself as an instructor of the art of "vamping" is in itself a curious commentary on certain conditions of modern music.

The teaching staff of the United States National Conservatory of Music has received a valuable addition in the person of Madame Eugénie Pappenheim, the German prima donna, whose painful story can scarcely be yet forgotten. In the midst of a career which promised to be extremely brilliant, she became the prey of a malady which totally destroyed her singing voice. Madame Pappenheim is, however, said to possess all the qualities requisite for an admirable teacher.

Reference has more than once been made in these columns to the recent improvements in the phonograph. The practical nature of those improvements was recently shewn at Llewellyn Park, N.J., where a phonograph was used to reproduce the music played by the band of Fort Hamilton. The peculiar quality of each instrument was not re-produced with entire success, but each instrument could be distinguished, and there was no blurring or faintness of the notes. Then the pieces were played backwards, a proceeding which seemed to have aroused the liveliest satisfaction in the minds of the auditors. There are many modern tunes which so played would sound just as well.

Madame Emma Nevada, who is probably best remembered among us by her appearance at the Norwich Festival of 1884, where she created the soprano rôle in "The Rose of Sharon," appears to be achieving a veritable triumph in Madrid, in which city she is now singing in "Lakmé." That Madame Nevada should win success will not surprise those who are acquainted with her singing; but they will scarcely be prepared to hear that the Spanish critics declare her worthy to rank by the side of Adelina Patti.

The performance on Thursday last, of the "Messiah" in Westminster Abbey, contained some features which will not impossibly become historic. There was, however, one curious spectacle which probably passed unnoticed, save by the few in whose immediate vicinity it took place. It was that of a stalwart policeman who had been stationed amongst the congregation for the "regulation of traffic." Scarcely had the first number been commenced, when the minion of the law produced from his capacious pockets a well-worn score of Handel's work, from which he followed the performance with an attentive interest and watchfulness that would have well become the most grave and reverend of musical critics. The incident was one which could scarcely be barren of suggestion. That the "Messiah" occupies the highest place in the affections of the average English amateur, is a fact well recognised; but that musical culture—whether or no a little antiquated—should have penetrated thus to "the force," is indeed matter for satisfaction. In view of the alleged incompetence of much musical criticism, it might not be profitless to recruit the ranks

of the profession from the class to which Policeman X belongs. But, oh!—perish the thought—what if Policeman X should prove to be a disciple of the exploded Wagner?

The tenor, Masini, has definitely concluded an engagement to sing during the approaching season at Buenos Ayres, receiving for the whole engagement the modest sum of 900,000 francs, which proves two things—neither indeed, new—that there is more than one rapacious artist in the world, and that South America is a happy hunting-ground for singers who can sing. At any rate, we could wish that many vocalists whose claims are (in their own estimation alone) equal to those of a Masini or a Patti, would go to seek their fortune in Buenos Ayres—or anywhere else on the other side of the Atlantic.

M. Boito has, it is announced, completed the score of "Nero," the opera on which he has been occupied for so long that its very existence has seemed more or less apocryphal. The work, which is written in six tableaux, will probably be produced next year, but, before its presentation on the operatic stage, M. Boito intends to publish the libretto—which is also from his own pen—in separate form. One cannot but wonder how many other librettists there are who could successfully venture on such a step.

Wide-spread regret has been caused by the death, at the early age of 37, of Mr. Desmond L. Ryan, the musical critic of the "Standard," and an able writer on musical subjects generally. Mr. Ryan's health had for some time been unsatisfactory, and last year he made a voyage to Australia, without however, receiving any permanent benefit. The funeral took place on Monday at the Paddington Cemetery, Willesden-lane, where there were present many musicians and members of the press, amongst them being Dr. Hueffer, Mr. Sutherland Edwards, Mr. Joseph Bennett, Mr. Hersee, Mr. Barrett, Mr. Henry Gadsby and Mr. William Davison. Owing, however, to an ambiguity in the wording of the invitation, some had proceeded in the first instance to the Willesden Cemetery, arriving therefore, too late for the ceremony.

Mr. Ferdinand Praeger's symphonic poem, "Manfred," will be performed to day at the Crystal Palace.

Dr. Francis Hueffer has completed the libretto of a new cantata, entitled "The Sacrifice of Freya," the music for which has been supplied by Dr. Creser, a local Leeds organist. The work, which partakes rather of the nature of a religious ceremony than of a cantata, as the word is usually understood, consists of one scene only; a story being, however, incidentally introduced. Should it be performed at the next Leeds festival, it will be found to contradict entirely the ordinary ideas on the worth of "local talent." It may be mentioned that a quartet by Dr. Creser was performed not long since at a concert of the National Society of British Musicians.

For Madame Adelina Patti's second and last concert of the season, which will take place on Tuesday next at the Albert Hall, a programme has been provided which, in point of musical interest, compares advantageously with that of the last. Madame Patti herself will sing "Ah! non giunge" and Gounod's "Ave Maria," the violin obbligato to which will be played by Mlle Marianne Eissler, and in the duet "Tornami à dir," from "Don Pasquale," with Mr. Lloyd. The band, under Mr. Ganz, will play Beethoven's "Egmont" overture, the valse from Berlioz's "Symphonie Fantastique," and Gounod's "Funeral March of a Marionette."

We are glad to know that the subscriptions to the "Walter Bache scholarship," which, as readers of the "Musical World" are well aware, is founded with a view to supplement the Liszt scholarship at the Royal Academy, has reached the amount of £511 5s. 9d. As this, however, when added to the funds of the Liszt scholarships, although sufficient to defray the educational fees of the Academy, is not sufficient to meet the requirements of students in foreign residence, any further subscriptions will be welcome.

Brahms' Sextet in B flat will be played at Gresham Hall, Brixton, on Wednesday next by Mr. W. C. Hann and his five sons—we believe, an altogether unique performance.

Miss Amy Florence will sing "Ricordanza," a song on two notes, written for her by Vincenzo Cirillo, at the Eyre Arms Assembly Rooms, St. John's Wood, on Thursday next. An unusually strong programme has been provided.

We understand that a concert is to be given at the St. James's Hall in the course of next month for the benefit of the sisters of the late John Leech.

The programme of the R.A.M. Orchestral Concert, which takes place at St. James's Hall on Dec 21, is of unusual interest, and will include Purcell's "Jubilate," Raff's "Ode to Spring," the Andante and Finale from the same composer's Pianoforte Concerto in C minor, and the Andante and Finale from Dr. Mackenzie's Violin Concerto.

ROMEO AND JULIET AT THE GRAND OPERA IN PARIS.

[FROM OUR SPECIAL CORRESPONDENT.]

PARIS, November 29.

The first performance of "Patrie," and the 500th of "Faust" are recent musical festivals that were eclipsed by last night's representation of "Romeo and Juliet." Adelina Patti is a name with which to charm Parisians, and since the day on which she accepted the task of "creating" Juliet at the Opera her visit has been looked forward to with feverish interest. Every word she uttered in London has been faithfully reproduced by the press of this city, and on her arrival last Saturday night she was literally besieged by admirers and journalists at the Hotel Bristol. The fierce light that beats about a throne has been turned on her, and every detail of her daily life has been laid bare in hundreds of Parisian salons. Unfortunately, Madame Patti is forced to limit the number of her performances at the Opera House, but she has been induced to make a concession to the public by promising to sing on Saturday night. Otherwise the probabilities of hearing her were slight for those outside the *Tout Paris*, which engages its boxes by the year, and a very small official circle. These details, however, may be regarded as superfluous, so it will be well to launch at once into a description of the piece and the performers.

M.M. Carré and Barbier's adaptation of Shakespeare, to which Gounod has set such charming music, is not a new one, although two scenes have been added to the work as originally produced at the Lyrique Theatre in 1867, and the Opéra Comique in 1873. But as these new portions are in the middle of the piece, they do not meet the objections to the work as an incomplete adaptation. The prologue proclaims that the death of the ill-starred lovers will heal the hated existing between the Capulets and Montagues, but the French version of Shakespeare is brought to a close with the death of the lovers, and the promise of the prologue remains unfulfilled. It is in front of a majestic gateway that the prologue is chanted by the chorus, which surrounds the principal artists. This unpretending scene gives place to Capulet's ball-room—a perfect marvel of elegance and scenic effect. The *fête* takes place in a gallery adorned with magnificent frescos, and sparkling with the reflection of many mirrors, and through the windows at the back of the stage is obtained a view of Capulet's park, which stretches away until it is lost in the blue sky

in the distance. Tybalt is in a multi-coloured tunic, Mercutio in tunic and cape of dead gold, and Benvolio in an armoured costume. Capulet himself makes his entry in a loose robe leading Juliet, who was really the tender and poetic heroine of Shakespeare. She was charming as she advanced softly and timidly in the brilliant banquet-hall, her eyes sparkling under her magnificent black hair. Through the first and second acts she wore a gown of cream-coloured satin and lace over a groundwork brocaded with rose-buds and dead gold. The corsage was in white velveteen, with gold cord lacings and bordered with pearls. This border was superb, the pearls being divided with tiny balls of gold and rubies. Her black hair hung over her shoulders in long curls, and in her head-dress was almost concealed a magnificent band of pearls. It was in this costume that Madame Patti charmed the audience by her graceful rendering of the famous balcony scene. Romeo was attired from the painting by Carlo Crivelli. He wore a blue and iron-grey tunic; his tights were in a lighter shade of the same colour, which was harmonised by the neutral tint of the doublet. The design for the cloak was taken from the painting of Carpaccio at Venice. This was also of a neutral shade, brocaded with faded flowers, and lined with a silken velvet material. Even as to the sword worn by Romeo tradition's aid had been sought, and it was from the fresco of Pinturicchio at Sienna that the form of weapon was borrowed. Patti's other toilettes were even more astonishing than the first. In the third act the skirt was of terra-cotta toned velvet, over which was worn a robe of *faille française*. The corsage was laced with gold cords; tiny bonnet *en suite*, trimmed with black and grey pearls, necklace and cross of black pearls—in fact, the facsimile of the painting of Lorenzo di Pietro. It was in this costume that the marriage ceremony was performed in the cell of Friar Lawrence. In the fourth act Romeo was in black velvet, and Juliet in a *negligé* dress of dainty white tulle, cut simply in the old Greek style, and fastened at her waist with a girdle. In the final act the artist wore a plain white tulle gown.

The orchestra was conducted by Gounod himself, who appeared delighted with the success of Madame Patti and M. Jean de Reszké. Several times he laid down the baton to applaud the performers, and at the close of the second act, when these artists were recalled, he kissed his hand. It is impossible to say which of the numbers of the charming opera met with the most favour. The marriage scene, the duel scene, and the last scene of all were grand, the balcony scene delicious, the duet, "No, it is not yet day; 'tis the nightingale, not the lark," superb, and also the many little passages that call the master's "Faust" so vividly to mind. Adelina Patti appeared, in the opening act, to pay more attention to her pronunciation than to her voice, and it was remarked in the audience that her performance was slightly wanting in sentiment. But there were passages in which she fairly enchanted her hearers, such as the kissing duet, the valse air, the nightingale duet, and the tragic music at the close. Jean de Reszké had an unqualified success, and excelled himself. This is saying a great deal for the finest Faust ever heard on the stage of the Paris Grand Opéra. The *première* was a tremendous success, and those who had the pleasure of hearing the performance will retain a life-long recollection of its grandeur.

MR. F. H. COWEN IN AUSTRALIA.

Mr. Cowen was recently entertained at a banquet in Sydney by the professional and amateur musicians of that city. The chair was taken by Sir Patrick Jennings, who referred in highly eulogistic terms to the achievements of the guest of the evening. Mr. Cowen, in reply, spoke of the encouragement he derived from such expressions of sympathy and kindness, and proceeded to say how surprised and gratified he had been by the condition of music amongst them. A good many people at home were under the impression that he was doing nothing at the Exhibition but perform waltzes and polkas, for it was doubtful if an occasional symphony would be well received. So far from that being the case, said Mr. Cowen, the classical concerts, where symphonies and Wagnerian music were performed every day, had been the best attended and the most appreciated. Mr. Cowen also spoke with enthusiasm of the organisation which he

directed, saying that it would be difficult in the "old country" to get together a chorus of 700 voices which would be kept at work so constantly, with unslackening enthusiasm.

ANOTHER BUBBLE!

Faust.—Who art thou then?

Mephistopheles.—Part of that Power not understood, Which always wills the Bad, and works the Good.

Faust.—What hidden sense in this enigma lies?

Mephistopheles.—I am the Spirit that Denies! And justly so: for all things from the void called forth deserve to be destroyed. 'Twere better there were naught created.—Goethe's "Faust" Scene III.

Every true musician will read with satisfaction and amusement a letter in the current number of the "Musical Times," by Mr. J. F. Rowbotham ("Bubble Rowbotham" as a Boston contemporary insists on calling him) in which that eccentric gentleman attempts to defend himself from the attack of Dr Villiers Stanford which appeared in the November number of the "Nineteenth Century."

It appears that the editor of that magazine very properly refused to allow Mr. Rowbotham a second opportunity of advertising himself and bringing ridicule on its pages by extravagant and blunder-headed remarks on a subject of which he knows little or nothing. It is whispered, we know, that some magazines will print anything by a writer who has made a name, but if this explains the insertion of Mr. Rowbotham's "Bubble" article, the refusal to allow a second exhibition of the kind shows clearly that the "Nineteenth Century" at least, considers that there are limits even to commercial considerations.

In his extremity Mr. Rowbotham threw himself on the mercy of the "Musical Times," whose indulgent editor has, as we think with misplaced kindness, allowed him space for a *pied-à-terre*. It is instructive to observe, however, that Mr. Rowbotham's remarks appear under "Correspondence," an evidence of prudence which will assuredly not be lost on the intelligent reader.

We have said that every true musician would read the letter with satisfaction; but Wagnerians will find in it special cause for rejoicing. The average music lover will see in it only the discomfiture of a fanatic, but the Wagnerian will see that since the famous article on "Tristan and Isolde," which appeared in the "Daily Telegraph" about twelve years ago, nothing so likely to tell in Wagner's favour has been written. Anti-Wagnerians, and there are still some left, will be inclined to cry "Save us from our friends," and to wish Mr. Rowbotham at the bottom of the sea for bringing them into contempt by so miserably failing to maintain his first position, and playing into the hands of the enemy by letting him see how strong he is. Indeed how little Mr. Rowbotham's exertions have been relished is evident from the fact that not a single writer anywhere has had a word to say in his favour; whilst he has been attacked not only by Dr. Stanford (who by the way is *not* the "acknowledged spokesman" of Wagnerians as Mr. Rowbotham asserts—and this makes his defence of Wagner all the more significant) but by writers all over the country, and in America. It is perhaps natural that all this should have its effect upon him; and accordingly we are not surprised to find from this letter that Mr. Rowbotham has lost his temper, and with it as a matter of course, his head. No doubt he smiles—after a fashion; and tries to look pleasant—after a fashion; but it is a very sickly smile, and the "pleasant" look is wonderfully like a spiteful grin.

It is annoying, of course—most annoying—to be asked to prove one's statements. To do so entails, in any case, a deal of trouble; and when one's statements have no foundation in fact, it becomes exceedingly awkward and inconvenient. There are in fact only two ways out of such a dilemma. Scrupulous men withdraw and, if strong minded enough, confess their error; unscrupulous men brazen it out. Mr. Rowbotham selected the second course, and it is to the credit of his better nature that he was unable to pursue it with the requisite *sang froid*. This deserts him to such an extent that he is not even able to quote his adversary correctly. Dr. Stanford, for instance, wrote: "Mr. Rowbotham is confusing two species the lion and the jackals * * * the literary jackals have blown

bubbles it is true," &c. This is the way Mr. Rowbotham quotes:—"He (Dr. Stanford) argues that all contributors to magazines are literary jackals." "All contributors."!! Dr. Stanford pointed out that Wagner and Beethoven brought more money to concert givers than any other composers, and wrote:—"To say that the bubble has burst already is to state what men's eyes, ears and pockets know to be absolutely false." Mr. Rowbotham quotes these words and thus comments: "While candidly admitting that the whole thing is a bubble he tells me I am wrong in saying it has burst yet and grumbles that it still exists to his cost."!! Dr. Stanford, as by this time every one interested in the matter knows, denied the truth of almost every one of Mr. R's statements. Yet we find this sentence early in Mr. R's letter. "These facts (*sic*) * * * are all allowed to pass completely unchallenged (!) by my opponent;" and, later on, this astounding assertion "I cannot deny, he says (mark the 'he says') that Wagner in his music ignores all the past teachings of the art. I cannot deny, &c., &c." Here follow all Mr. Rowbotham's own statements foisted on Dr. Stanford. Of course Dr. Stanford wrote nothing of the sort.

It would be tedious to mention all the inaccuracies into which the perfectly natural excitement of Mr. Rowbotham has betrayed him, and the worst of which is the insertion *between inverted commas* of words which are not to be found in Dr. Stanford's article. This, among honourable men, is scarcely to be condoned even on the score of temper. But it is, of course, just possible that the inverted commas may have been inserted by the printer, and as Mr. Rowbotham was, no doubt, far too excited to correct his proofs, we willingly avail ourselves of this explanation of a singularly ugly feature of the controversy.

So far the spectacle can cause nothing but satisfaction and amusement to right-minded people. They will be delighted to find that Dr. Stanford has struck home, and they will hugely enjoy the frantic but harmless war-dance offered by Mr. Rowbotham in lieu of argument. But there is another side to the question. Both in his article and in his rejoinder, a disingenuousness is apparent which can have but one effect on honest men; and let us tell Mr. Rowbotham that there are many such even among those who cannot accept Wagner's teachings. By these, candour and fairness are considered of more importance than smart writing and bewildering exhibitions of the art of fence, which are adornments only—valuable in proportion to the worth of that which they are set to embellish. Mr. Rowbotham's tactics in this direction show that, if he were only able to keep his temper, he might aspire to high rank as a party politician. But discussions on art are usually conducted for the purpose of eliciting truth, or at any rate of giving reasons for what is held to be truth. This is certainly not Mr. Rowbotham's object. His purpose in the first instance (*vide* "Nineteenth Century" for October) was to throw ridicule on Wagner, not to test the soundness of his views or the merits of his art-works. His object now is to throw ridicule on Dr. Stanford, not to test the validity of any of his arguments. All through, one supreme good is kept in view: the exaltation of Rowbotham. "Down with everything and everybody, but up with Rowbotham." He is shrewd enough to know that if a sufficient quantity of mud be thrown, some of it is bound to stick. He knows too that one or two carefully concocted misrepresentations could easily have been set aside, and therefore flings them in handfuls, well aware of the difficulty which would be experienced in refuting them within the limited space of an article. He makes fairly good use of several well-known, but always effective "dodges" for beclouding the points at issue and misleading the inexperienced reader, such as quoting passages without their context for the purpose of giving them a different meaning to that intended by the writer; or assuming a tone of virtuous indignation, as where he complains of Dr. Stanford's "ungenerous treatment" and "unfairness." Then we have our old friend the *Odium Theologicum*—Wagner is called an "Atheist"; and so on, and so on.

The result of Mr. Rowbotham's two performances—after which we hope he will return to his historical studies, and try to be useful again—may be foretold in the words of Cicero which no doubt Mr. Rowbotham had in his mind when writing:—"MEN OF SENSE WILL ALLOW YOU TO BE ELOQUENT AND FOOLS WILL BELIEVE YOU TO BE IN THE RIGHT."

But Mr. Rowbotham has reckoned on too many fools. They abound certainly, but not among the readers either of the "Nineteenth Century" or of the "Musical Times."

"LONDON'S MUSICAL TASTE."

Such is the title of an article recently contributed to the *New York World* by Mr. Jerome Hopkins, a transatlantic pianist whose concert-lectures have been the astonishment of all who have heard them; the astonishment arising from precisely those features which have hitherto prevented us from mentioning them in these columns. With an inconsistency which, it must be admitted, is shared by other critics than Mr. Jerome Hopkins, he professes to have discovered many of these features in our own musical system. Insincerity, sensationalism, mediocrity in performance, vulgarity, plagiarism—all these faults are urged against us by Mr. Jerome Hopkins. The critical half-brick, however, may hurt the recipient head none the less that it was aimed by grimy hands; and, were the criticisms of Mr. Jerome Hopkins, the gifted composer of "Toffee and old Munch," and the "Kangaroo" *étude*, anything more than a re-statement, in typically exaggerated forms of what are counted as truisms by all thinking men amongst ourselves, we would gladly hail the gentleman in question as a new Daniel come to judgment. As it is, we must confess that the prophet's mantle ill beseems the shoulders of Mr. Jerome Hopkins; he would appear to have stolen the garment in question from some minor prophet who, perchance, had strayed into a piano-lecture in Bloomsbury Hall, and there fallen asleep. We are, for instance, informed that "the public love noise better than tone, and high sounds better than low ones; therefore it behoves all singers to be sopranis rather than contralti, and tenori than bassi. Then we are given a short disquisition on the evils of the "royalty" system, and are told that the strength of English composers goes into the old-fashioned oratorio, cantata, and royalty ballad, because they pay the best—"when it is not comic opera," excepts Mr. Hopkins, in language less picturesque than peculiar. There are, however, two paragraphs of the article which, it must in justice be admitted, contain more than a form of truth, though overstated in characteristic style, and couched still in a language which may, or may not, be English, according to the literary standpoint, which may not without profit be quoted *in extenso*:

"As for composers of oratorios, it is surprising how numerous they are, when one realises that the only avenue to a public hearing is through the keyhole of some one of the yearly musical festivals in the provincial cities—Leeds, Birmingham, and Gloucester. Naturally, but a limited number is sufficient to supply the demand. But it is truly astonishing to one soaked with the best musical lore of German, Italian, French, and Russian musical genius to realise what simple innocuous music is here accepted as 'new' by these festival committees. The critics, too, fall right into line with the prevailing conservatism, and have the funniest ways of protecting their friends, the kleptomaniacal composers, by traditionally damnable faint praise. Thus I read the other day in one of the London papers about a certain quartet which was a specially bold theft, 'The author has admirably caught the spirit of so and so.' The ghost of some dead composer or other, I suppose, was meant.

"If certain phrases and harmonic progressions are not absolutely cacophonous, and are sung in a sufficiently stentorian manner by the truly Titanic armies of performers congregated here, they seem to pass muster, for I have often thought, while listening to these monster English choruses, of two trite quotations—one from Scripture, 'Great is Diana of the Ephesians,' and the other from Wordsworth's poem on the 'Katydid,' 'Thou say'st an undisputed thing in such a solemn way.' It is thus with the way in which these dear perfunctory English singers announce the trite platitudes of Handel, Haydn, and Rossini, and talk about them afterwards as if they had never been new, and as if they were the only music in the world. Sound seems to count as of the first importance here. Ideas are entirely secondary. And to get a jury of one's peers by which to judge of a new score you would have to sift the English centuries."

When the force of these last remarks has been admitted, it remains to be seen whether the criticisms as a whole gain any new weight of authority from the lips of Mr. Jerome Hopkins.

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DECEMBER 15

MADAME BELLE COLE.

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HERR POLLITZER.

HERR POLLITZER, the well-known leader of the Royal Choral Society's orchestra, was born at Buda-Pesth in 1832. At an early age he entered the Vienna Conservatoire, where he studied the violin under Böhm, and Harmony under Gottfried Preyer, and when thirteen years old had taken a first prize. In 1846 Herr Pollitzer left Vienna to continue his studies in Paris under Alard, and in 1850 came to England, where he has since resided, and where he has made for himself an excellent reputation as performer and teacher, numbering among his pupils such rising violinists as Miss Adelina Dinelli, Miss Kate Chaplin, the Misses Mabel and Stella Fraser, Harold Bauer, and such distinguished amateurs as Mr. H. M. Morris and Mr. L. d'Egville. It is interesting to know that Herr Pollitzer, while yet a boy, played the violin concerto of Mendelssohn, accompanied by the great composer himself. A well-deserved tribute was recently paid him by the presentation at the hands of Mr. Joseph Barnby, on behalf of Herr Pollitzer's pupils, of an illuminated address and a gold repeater, as a token of their esteem and gratitude.

PROVINCIAL.

BIRMINGHAM, December, 4.

Thanks to Mr. Augustus Harris and our experienced local manager, Mr. Mercer H. Simpson, the lessee of the principal theatre in Birmingham, a rare opportunity has been afforded us during the past week of hearing the Royal Italian Opera Troupe, from Covent Garden, in seven different operas. Never before in our experience have Italian operas been brought out here on such a grand scale, with such an array of principals, with such an excellent orchestra, chorus, and accessories. Mr. Augustus Harris, mindful of his high reputation, is doing for the provinces what he has done for Covent Garden, and we reap the benefit of his experience. The least our *soi-disant* musical population could have done would have been to show their just appreciation of such laudable efforts by their presence, but we regret that a different tale has to be told, and we must come to the conclusion that our wealthy citizens are not musical, that they are callous and indifferent to true art, and that fashion only reigns in their midst. It is true, there was the great counter attraction at the Prince of Wales's Theatre, where Mr. Irving was drawing crowded

houses nightly, and the motto for the last fortnight has been "vedere Mefistofele e poi morir." Verdi's "Aida" and "Ernani" were given here for the first time, followed by "Faust," "Lohengrin," "Carmen," "Trovatore," and "Les Huguenots." Two new singers were also heard here for the first time—Mdlle. Ella Russell and Miss McIntyre. Their just fame had preceded them, and we gladly endorse the opinions expressed by the London Press. Mdlle. Russell, who appeared as Aida, Elsa, and Margherita di Valois, achieved a decided success, her beautiful vocalisation and purity of tone charming all. She showed wonderful dramatic force in all the parts she assumed. Miss McIntyre's impersonation of Margherita in Gounod's "Faust" was the triumph of the week, and a more refined, poetical, and artistic conception of Goethe's immortal Gretchen has not been seen in Birmingham for some time. Her crowning success was achieved on Saturday night, as Valentina in the "Huguenots." At the close of the opera the enthusiasm reached a climax unparalleled in Birmingham. She was most ably supported by Signor Ravelli, whose beautiful voice and charming acting won for him golden opinions. Mr. Augustus Harris's company numbered so many excellent artists,

that want of space will not permit us to enter into details, but we must not omit to name specially Mdlle. De Vigne. A welcome feature was the re-appearance of Madame Demeric Lablache. Signori D'Andrade, Miranda, Abramoff, Winogradow, and Foli also deserve high praise. The veteran Signor Arditì, who was greeted nightly with enthusiastic applause, conducted with his well-known ability. The orchestra and chorus were the most complete and efficient ever brought to Birmingham; and finally, the beautiful *mise en scène*, the dresses and rich appointments, under the careful supervision of Mr. Mercer Simpson, were in every way befitting his reputation.

Messrs. Harrison's second Subscription Concert, given at the Town Hall last night, brought together the "élite" of Birmingham society. The vocalists included Madame Albani, Miss Whitacre, Miss Alice Gomes, Mr. Edward Lloyd, Mr. Banks, and Mr. Santley. The instrumental department was rich in novelty, introducing the celebrated Heckmann String Quartet. Besides these we had Miss Fanny Davies (solo pianoforte), and Mr. Sidney Naylor, the conductor. Madame Albani gave Prayer and Barcarolle from Meyerbeer's "L'Etoile du Nord" with her accustomed finish and fervour, and elicited the most enthusiastic demonstration. The two tenors shared the honours of the evening, and Mr. Santley sang in his best style. Miss Whitacre, who created such an agreeable impression at one of Messrs. Harrison's earlier concerts, met with the same demonstrative reception as on the former occasion. Our space being so limited we regret that we cannot fully detail the many excellent points of this charming concert. It stands without saying that Miss Fanny Davies played her solos with perfect technique and expression. Miss Alice Gomes greatly pleased her audience with her finished singing. Mr. Sidney Naylor was a remarkably good conductor.

MANCHESTER, December 4.

An excellent programme of chamber music was provided at the Gentlemen's Concert on Tuesday evening, November 27. The artists were Sir Charles Hallé, and Messrs. Hess, Speelman, Bernhardt, and Piatti. Schubert's beautiful quartet in D minor was the first item: it is one of the many works of this composer, of which the "heavenly length" makes us feel that his difficulty was not how to go on, but when to stop. It was very well given, though in the allegro we fancied that Herr Hess's intonation was at times not quite accurate; but the *andante con moto*, with its solemn opening subject, derived from "Death and the Maiden," was perfect. Signor Piatti played two compositions of his own—one an impromptu on a very fine air, by Purcell, from the "Indian Queen"; the other, a *gagliardo*. In Schumann's Sonata for Pianoforte and Violin (A minor, Op. 105), Herr Hess confirmed the favourable impression which he made on his first appearance. The concert was concluded by an admirable performance of Haydn's Pianoforte Trio in E minor.

The "Elijah" was given at Sir Charles Hallé's sixth concert, November 29, before an enormous audience. On the whole, this most beautiful oratorio has, perhaps, not been heard here so well for many a day. The principal vocalists were Miss Anna Williams, Miss Hilda Wilson, Mr. Piercy, and Mr. Santley. Both the ladies sang excellently; and though we cannot convince ourselves that Miss Williams' upper notes possess so much intrinsic beauty as to recompense her for the efforts made in their production, there is no doubt that she sings both carefully and artistically. On Thursday last she almost surpassed herself, and her phrasing in particular left nothing to be desired. Mr. Piercy was very successful, and as for Mr. Santley, he is still the ideal Elijah—there is none like him. A word of praise must be given for Miss Jessie Moorhouse's interpretation of the minor part allotted to her. The choruses were, for the most part, very well done indeed.

CREWE, December 6.

An interesting pianoforte recital was given here on Wednesday by Dr. Horton Allison, of Manchester, who presented a programme of sustained and varied interest, which commenced with Beethoven's so-called "Moonlight" Sonata in C sharp minor, which gave the pianist ample opportunity for the display of his qualities of crispness and clearness of touch, supplemented by no small share of emotion and taste. Dr. Allison also gave excellent interpretations of Thalberg's Variations on "Home Sweet Home," and Liszt's "Tannhäuser" Fantasia. Miss Mary Athol was the vocalist, and gave charming rendering of Arditì's "Il Bacio" and the Jewel Song from "Faust."

Concerts.

CRYSTAL PALACE.

The lion's share of Saturday's programme was given to Robert Schumann, two of whose very finest works, the "Rhenish" Symphony and the Pianoforte Concerto, were presented. The Symphony was, almost as a matter of course, magnificently played, but the inadequacy of its orchestration contrasted more forcibly than ever with the splendour of its subject matter. Madame Essipoff's reading of the Concerto was instinct with the spirit of Chopin rather than Schumann. It is a pity that pianists do not realise and try to perpetuate Madame Schumann's style of rendering her husband's works, instead of allowing their own temperaments to guide them. We want as much as possible to know what the composer meant. In the case of Bach, Mozart, Beethoven even, this is often a question upon which doctors may reasonably differ, since no supreme authority can be appealed to. It is otherwise with composers the tradition of whose style has been received direct from its source by performers now before the public. In such cases there is but one right way; all others are, and must be, wrong. The artist who can sink his or her individuality in that of every composer is no doubt extremely rare—perhaps non-existent; but why not avoid all works with which we are not *en rapport*? Madame Essipoff was further heard in pieces by Chopin and Paderewski, and in response to an encore, gave with perfect finish a little piece by Scarlatti. The remaining orchestral items were Bennett's lovely overture "Paradise and the Peri," and two novelties. The first of these, a *Cortège Fantastique* by Moszkowski, proved to be an example of our old friend the "band passing," picturesquely scored, and free from vulgarity; the second, Ambrose Thomas' overture, "Raymond, ou le secret de la Reine," beginning with a series of graceful dances, somewhat in Auber's manner, and ending with a noisy *cancan*, might appropriately be described as a "ballet overture." The vocalist, Miss Carlotta Badia, tickled the ears of her hearers, between the two great works of Schumann (!), with "Bel Raggio."

MADAME ESSIPOFF'S RECITALS.

Madame Essipoff, assisted by Madame Fannie Bloomfield, gave two of a series of three pianoforte recitals at Steinway Hall on the 29th ult. and the 4th inst. Schumann's Sonata in G minor, Beethoven's sonatas Op. 26 and 57, duets by Saint-Saëns, Schumann, Reinecke, and Leschetitzky, and smaller works by various composers were given. In pieces requiring delicate manipulation and a rapid finger Madame Essipoff was very successful; but of her rendering of Beethoven the less said the better. It was tricky, sensational, and almost totally wanting in sympathy. Madame Essipoff's "expression" would seem to result mainly from an exercise of the decorative faculty, but at times she played with a coarseness which in so small a hall was positively painful. This artist's technical acquirements, her excellent memory, and her physical powers are so unmistakeable that in judging her, leniency would be quite thrown away; it is, indeed, necessary to protest strongly against her readings precisely on account of the prestige which her talents have gained her, and in order that she may not be taken as a model by the large number of ladies who "sit under" her at her *matinées*, and indiscriminately applaud every piece.

ROYAL SOCIETY OF MUSICIANS.

This excellent and venerable charity celebrated its 150th anniversary on the 29th ult., by a performance of "The Messiah" in Westminster Abbey. The glorious old building was, of course, crowded, and many stood outside, eager to catch any stray sound-crumbs from the musical festival within. It cannot be said that the rendering of Handel's masterpiece was altogether worthy of the place or the occasion. Dr. Bridge did the best that was possible with the forces at his command; but these were not adequate. The solos were, however, in capable hands, Madame Albani, Madame Patey, Messrs. Harper Kearton, Hilton, and Brereton having most generously given their services. The pure, rich tones of Madame Albani's voice floated through the building in a wonderful way. This was a delightful experience. It is pleasant to hear that the result is

a substantial addition to the Society's funds; on this account, and because we believe that reverence for Art cannot fail to be fostered by opportunities of hearing great works in such localities, we hope that steps will be taken to make the performance annual.

LONDON SYMPHONY CONCERTS.

It is impossible to congratulate Mr. Henschel on the performance of Tuesday last. There were good points, of course, notably in Mozart's "Idomeneo" overture, and in Liszt's Symphonic Poem, "Orpheus," but the renderings of Mendelssohn's delightful Italian Symphony, and Wagner's Meistersinger overture can only be described as altogether second rate. The Symphony especially was wanting in *finesse*, and indeed the first and last movements sounded positively clumsy. Bach's beautiful concerto in D minor, for two violins, was tastefully played by Miss Emily Shinner and Miss Geraldine Morgan, but the orchestral accompaniments were rather untidy. It is almost incomprehensible how Mr. Henschel, who, when seated at the piano is a very angel of sympathy and intelligence, can bring himself to present such crude and soulless renderings of great and familiar works, when he knows how important for art is the success of his enterprise and how exclusively success in London depends upon the way in which the works are presented.

MISCELLANEOUS CONCERTS.

HECKMANN QUARTET.—Once more this excellent quartet, welcomed back by a numerous and enthusiastic audience, is with us, and in the course of a programme, remarkable for well-chosen diversity, displayed that unique *ensemble* which has characterised their previous performances. Of Brahms's magnificent Quintet in F minor they, in conjunction with Madame Haas, gave a rendering, which if not ideally perfect, was undoubtedly of a high order of excellence, and Schumann's Quartet in A major was played with those wonderful *nuances* and that intelligence of phrasing which have made the Heckmann Quartet famous. But while fully acknowledging the power and individuality of their readings of such typical works of the romantic school, we confess we are wholly unable to agree with their undignified and restless performance of that most classical of quartets, Beethoven in C major, Op. 59. Too often Herr Heckmann was obviously striving to make effect at any cost, and, as conspicuously evidenced in the Trio of the Minuet, often with most eccentric results. On the other hand, important "points" with which every connoisseur is familiar, such as the well-known passage in G major, which precedes the "working out" of the first movement, were either wholly ignored, or only partially insisted upon. One agreeable feature of the concert was the performance of Bach's Prelude and Fugue in A minor, by that excellent artist, Mme. Haas, who in response to an encore, played a charming little trifle of Scarlatti's.

ST. ANDREW'S DAY.—The St. Andrew's Festival has for long been an annual institution at St. James's Hall, and the enthusiastic crowd which assembled therein on Friday of last week proved that there is no diminution of public interest in the national concert. The vocalists included Miss Liza Lehmann, Madame Patey, Miss Frances Harrison, Mr. Lloyd, and Mr. Santley, and the Glasgow Select Choir had been imported to lend importance to the occasion. Miss Lehmann's solos were given with her accustomed purity of style, and Madame Patey and Miss Harrison gave full expression to the determined and defiant elements of such songs as "Scots wha hae" and "Bonnie Dundee," while Mr. Santley was in excellent voice, and sang in his best manner. The Glasgow Choir occasioned a little misgiving in their first part-song, but their later efforts were marked by correct intonation and sympathetic expression, which never degenerated into the vulgarity of over-accentuation. A new part-song, "Bonnie Bell," composed by Dr. Mackenzie, was introduced, and proved of considerable interest, since it combines the melodic severity of Northern music with the rich harmonies of the modern school, and combines them so cleverly that the least suspicion of incongruity is happily avoided.

REGENTS' PARK CHAPEL.—Such a performance of the "Redemption" as took place here on Wednesday is a sign of the times indeed. Mr. J. L. Phillips the energetic organist of the Chapel, who conducted, had brought together a choir and orchestra, which would have sufficed for one of our large concert rooms, and with their aid and that of Miss

Alice Whitacre, Miss Hannah Jones, Mr. Hirwen Jones, Mr. Frank May and Mr. Frederick King secured a rendering of Gounod's work remarkable for its vigour, precision and dramatic power. The choir "attacked" with singular unanimity; and the orchestra, led by Mr. H. R. Starr, gave full effect to the picturesque scoring. The watchfulness and enthusiasm of the conductor, in short, communicated themselves to the executants, with results which had so great an effect upon the audience that they forgot the respect due to the building. Applause is all very well, but however much inclined to sympathise with the feelings which called it forth, we should have preferred the homage of silence. It is to be hoped that Mr. Phillips, encouraged by the success of his plucky experiment, will be induced to repeat it, until it crystallises into a permanent feature of London musical life.

HAMPSTEAD POPULAR CONCERTS OF CHAMBER MUSIC.—The second of these excellent concerts took place at the vestry hall on Friday last, and in spite of very bad weather was well attended. The players were the "Heckmann Quartet" (Messrs. Heckmann, Forberg, Oushoorn, and Bellmann) and Dr. Villiers Stanford; the vocalist, Miss Louise Phillips. The concert opened with Beethoven's Quartet in A, Op. 18, No. 5, and closed with Dr. Stanford's Pianoforte Quintet in D minor, Op. 25. It would be hard to find a better specimen of its kind by an English composer than this quintet, and the music was fully worthy of the finished and spirited rendering it received. The *adagio* is full of true feeling, the *scherzo* of fine humour; while clear construction and artistic restraint bind the four movements into a strong whole. Herr Bellmann appeared to great advantage in the violoncello Sonata in E minor by Brahms (Op. 38), but perhaps the skill and power of his playing were needed to carry off a certain dryness in the first and third movements of this sonata. The remaining work assigned to the strings was a movement from Schubert's posthumous quartet in D minor, viz., the variations on the theme which is contained in the song "Der Tod und das Mädchen." This was played in a manner at once exquisitely finished and full of warmth. Miss Phillips sang Grieg's "Die Odaliske," a Swedish song by Maude White, and a song by Gröndahl; but whether the last was Swedish, Norwegian, or Danish we cannot say. The sweet reflective monotony of the second song was rendered with an admirably liquid quality of voice. Mr. Wilfred Bendall is again the accompanist this season. A strong programme is promised for December 14, when the soloists will be Miss Gomes and Mr. Dannreuther.

CHELSEA TOWN HALL.—An excellent concert was given on Wednesday evening, November 28, at the above hall, under the direction of the Rev. F. J. D. Herbert, O.S.M., in aid of a local charity. The programme was of a miscellaneous character, consisting mostly of Irish songs and ballads, interspersed by some instrumental items. The artists included Miss L. Maidment, Miss Florence Simpson, Miss Alice Mordaunt, Signor and Signora Borghi, Signor Cesare Ducci (pianoforte), and Herr Polonaski (violin). In the course of the evening the Rev. F. Herbert gave a lecture on "The Scenery and Music of Ireland," which was frequently interrupted by hearty applause. Herr Polonaski played De Bériot's "Scene de Ballet," and with Signor Ducci Schumann's Fantasiestücke for Violin and Piano. There was a very large and most appreciative audience, and the long programme was carried out in a most satisfactory, and to the artists, most creditable manner.

GRESHAM HALL, Brixton.—A concert for a benevolent purpose was given under the direction of Herr Polonaski on Thursday evening, November 29. The most important item of the programme was an admirable rendering of Gade's poetical Trio (for pianoforte and strings) in F, Op. 42, played by Miss Kate Cheyne, Herr Polonaski, and Mr. L. Roesé. Madame Edwardes, Miss Rose Williams, Mr. Rupert Williams, and Mr. Britton Luget were the vocalists, with Mr. Louis Lee as conductor. Herr Polonaski played solos by Wieniawski, and Miss Marion Jay (pupil of Herr Polonaski) played an "air varié," by Dancha, on the violin in a highly promising manner; the young lady, who is only in her 11th year, was most enthusiastically encored for her performance. The rest of the programme was of a mixed nature, requiring no further comment. There was a very large attendance.

GROSVENOR CLUB.—An excellent smoking concert, under the direction of the Rev. A. Wellesley Batson, was given by the above Club at the Grosvenor Gallery on Saturday evening. The programme included glees and part-songs by Horsley, Lorenz, Hatton, and Paxton.

all rendered in excellent fashion by Messrs. Browne, Groome, Branscombe, and Stanley Smith. Two movements of Schubert's Trio in B flat were played by that well-known violoncellist, Mr. Charles Ould, and his clever sons, Messrs. P. and C. Hopkins Ould. Mr. Charles Ould also played in masterly style an "Introduction and Polonaise," by Dunkler, and Mr. P. Ould in a Reverie, by Sarasate, displayed an excellent technique, noble quality of tone, and refined phrasing that should ere long make their possessor a brilliant star in the musical firmament.

MR. PENNA'S VOCAL AND DRAMATIC RECITAL, which took place on Thursday of last week at the Steinway Hall, afforded his friends an opportunity of hearing some of the choicest of old English airs rendered in a capital way, for it was in such charming numbers, as Purcell's "I attempt from love's sickness to fly," and Dr. Blow's "Self-Banished" that Mr. Penna's chief successes were made. The other vocalists included Miss Clementine Ward and Mr. Cobham Trelawney, and the instrumentalists were Madame Frickenhaus and Mr. J. C. Ward. The lady gave some brilliant pianoforte solos, and the gentleman performed upon the concertina, an instrument which proved, under such skilful manipulation, to be capable of much more than the uncertain wailing and erratic harmonies which one is accustomed to expect.

MISS JESSIE BRIDGE, a young lady not half-way through her teens, gave a pianoforte recital on Friday in last week at Prince's Hall, under the patronage of the Marchioness of Lorne, in aid of the funds of the Victoria Hospital for Children. Miss Bridge must be judged as a student, and as such she is decidedly clever. Her phrasing is intelligent, though at present without any individuality, her touch is agreeable, and she has acquired considerable execution. Her rendering of Liszt's "Fantasie Hongroise" excited well-deserved expressions of approval, but her choice of the "Waldstein" Sonata was a mistake for which she, of course, was not answerable.

MADAME SOPHIE TUESKI'S CONCERT took place at the Portman Rooms on Tuesday last, when a programme of considerable interest was provided. Madame Tueski appeared but once in her character of pianoforte soloist, playing a "Nocturne," by Döhler, and Loges' "La Farfalla," in which her power and neatness of technique were well displayed. Madame Tueski also took part in an excellent performance of Mendelssohn's Trio in C minor with M. Buziau and Mr. Hambleton, and displayed therein, in addition to the qualities mentioned, a considerable amount of intelligence and feeling. The vocalists of the evening included Mdme. Vaudrey, who gave a fairly adequate rendering of the *scena* from "Robert," although she has apparently yet to learn that the final "e" is not, by an accurate French scholar, pronounced as "z"; Mr. L. v. Kollem, who sang with spirit the "Toreador's Song" from "Carmen," and Miss Alice Crang.

MISS HENDEN-WARDE'S CONCERT.—A concert was given in the Steinway Hall on the 30th ult. by Miss Henden Warde, which was attended by a large and enthusiastic audience. Miss Henden-Warde elected to be heard in Glück's "Che Faro," in which she displayed to advantage a voice of good quality, used with excellent taste and skill, her *mezza di voce* being especially pleasing. The concert-giver also sang Mrs. Moncrieff's "Creole love-song," and two ditties from the prolific pen of Mr. Isidore de Lara, which, as they differ in no respect from their predecessors, demand no comment. Miss Carlotta Elliott, whose singing has greatly improved since we last heard her—being now free from excessive *vibrato*, and Mr. Lawrence Kellie, who gave an expressive rendering of Hope Temple's "In sweet September," were amongst the other vocalists.

MR. SAMUEL DE SOLA'S FIRST CONCERT took place on the afternoon of the 29th ult., at Princes' Hall. The concert-giver himself sang in excellent style Sullivan's "Thou'rt passing hence," and "Eritu," from "Il Ballo," and he was assisted by, amongst others, Madame Edith Wynne, Miss Rosina Brandram, and Mr. Ben Davies, who all sang to the satisfaction of the audience. Miss Nellie Levey contributed some of her charming guitar-accompanied songs, and Miss Adela Duckham, a young lady of 13 years, showed tokens of undeveloped talent as a violinist.

MISS EUGÉNIE CAVERHILL-SHIELDS' CONCERT was given on Tuesday last at the Steinway Hall. The *beneficiaire* proved herself to be a pianist of no mean ability, uniting neatness of execution to intelligence and taste. She was heard in two numbers from Schumann's "Kreisleriana" and Mendelssohn's "Variations Serieuses," and joined Mr. G. F. Huntley in an admirable performance of Rhein-

berger's Duet for two Pianofortes, Op. 15. The vocalists were Miss Ethel Winn, Miss Eleanor Rees, Mr. Claude Ravenhill, and Mr. Gabriel Thorpe.

KINGSTON-ON-THAMES.—A highly successful entertainment took place in the Albany Hall here last Tuesday in aid of the funds of St. Paul's Church. The chief interest centred round some excellent *tableaux vivants* given under the direction of Mr. W. P. Warren, which included a beautiful representation of Dickens' well-known picture "Within the shadow of the Church," and, by way of contrast, the famous scene from "Nicholas Nickleby," in which Mrs. Squeers administers brimstone and treacle to her scholars. Some capital music was provided in the intervals by Miss Biddulph, Mr. Maxwell Tod, Capt. Lloyd Harris, and others.

PUTNEY.—An entertainment was given at the Assembly Rooms on Thursday last in aid of the funds of the Royal Hospital for Incurables. The musical part of the programme was efficiently carried out by such well-known artists as Miss Helen D'Alton, Miss Nellie Levey, Signor Mhanes, Mr. Templer Saxe, and Mr. Franklin Clive, Mmes. Bandmann-Palmer, Genevieve Ward, and Gertrude Hemery recited, and Mr. Ganthony gave some humorous sketches. Miss Lewis at the pianoforte, and Miss Freda Marsden—one of our young violinists—played some solos admirably. Mr. Claude-Trevor was an excellent conductor.

WANDSWORTH TOWN HALL.—The Wandsworth Philharmonic Society gave their first concert on Monday, the 3rd inst., the chief item of the programme being Gaul's "Joan of Arc." As the Society is only just formed, and this was their first concert, it would hardly be fair to criticise the performance very closely. The female voices would bear strengthening both as regards quantity and quality, but the tenors and basses are fairly adequate. The Society appears to possess an efficient conductor in Mr. H. W. Weston, F.C.O. The solos were sung by Mdme. Wilson-Osman whose charm of voice and style gave much pleasure—and by Messrs. Dyved Lewis and Andrew Black. A short miscellaneous selection followed the cantata. The Hall was crowded, and the Society starts apparently well assured of support by the inhabitants of the neighbourhood.

MR. AND MRS. ARTHUR C. HADEN gave a Vocal and Violin Recital, at 46, Rutland Gate, last Monday afternoon. Mrs. Haden's refined and expressive singing of music by Grieg, Dvorak, her husband's "Easy is my bed," and Amor's "O, more desirous we," no less than Mr. Haden's thoughtful readings of several violin pieces, greatly delighted the audience which crowded the room. Miss Enid Stuart Jones showed in her pianoforte solos true musical feeling, and Mr. Heydrick's accompaniments were all that could be wished.

LETTERS UPON THE POETRY AND MUSIC OF THE ITALIAN OPERA.*

LETTER VIII.

From what I have said of the *aria di portamento*, the *cantabile*, the *mezzo carattere*, and the different sub-divisions of the *aria parlante*, I hope I have, in some degree, made it plain to your Lordship, that there is no affection of the human breast, from the slightest and most gentle stirring of sentiment, to the most frantic degrees of passion, which some one of these classes is not aptly suited to express. If this be true, other classes must be either bad or superfluous. This, in fact, is the case of the *aria di agilità*, or *aria di bravura*, as it is sometimes called; in treating of which, it will be almost sufficient to repeat to your Lordship the description I gave of it in the general enumeration of the different classes. It is an air composed chiefly, indeed too often merely, to indulge the singer in the display of certain powers in the execution, particularly extraordinary agility or compass of voice. In such a composition, the *means* are evidently confounded with the *end* of the art; dexterity (if I may be allowed the expression), and artifice, instead of serving as the instruments, being made the object of the work. Such are the airs which, with us, we so frequently observe sung to ears erect, and gaping mouths, whilst the heart, in honest sympathy, is carrying on its mere animal function. And of this kind, indeed, are all the attempts, in the different arts, to substitute what is difficult or novel for what is beautiful and natural. Where there has ever been a genuine taste for any of the arts, this aptness to admire what is new

* "By the late Mr. John Brown, painter. Edinburgh, 1789."

and difficult is one of the first symptoms of the decline of that taste; such is at present the case in Italy with respect to all the arts; but the admiration bestowed in Britain on difficulty and novelty, in preference to beauty and simplicity, is the effect, not of the decline, but of the total want of taste, and proceeds from the same principles with the admiration of tumbling and rope-dancing, which the multitude may gaze on with astonishment long before they are susceptible of the charms of graceful and elegant pantomime, these feats of agility having exactly the same relation to fine dancing that the above mentioned airs have to expressive music. They are, therefore, I conceive, incompatible with the nature of a serious drama; but in the burletta, or comic opera, in which much greater liberties may be taken, I think I have, sometimes, heard them introduced with success. In a comedy, a pretty frolicsome coquette may be supposed to cut an elegant caper, at once to show her legs and to display her skill in dancing; nay, such a stroke might be characteristic, and therefore proper. So a gay, fashionable lady might, with a kind of graceful levity, express, by an air of this kind, some of her pretty capricious humours, equally unintelligible with the music itself, the merit of both consisting merely in the prettiness of the *manner*; for this kind of music, tho' incapable of any expression excepting that, perhaps, of gaiety in general, may yet have all the beauty which can be given to it by a fine voice running, with ease and velocity, though an arrangement of notes, not in itself unpleasing, just as the humour of the lady, though perhaps rather unmeaningly, may be accompanied with many graces of countenance, figure, voice, and motion.

Now, the union of all this with music, produces often, without any violation of propriety, a very happy effect on the stage; but your Lordship will observe with what absurd impropriety these airs often make a part of our concerts, where all this elegant flirtation of face and figure is forbidden, and where these fanciful and exuberant follies are gravely pronounced by a lady standing at the harpsichord with downcast, or, at best, unmeaning eyes, and without the smallest apparent tendency to motion.

LETTER IX.

I have now endeavoured to give your Lordship as distinct an idea as I could of the simple and accompanied recitative, and of all those classes of airs which have names in Italian, and which I mentioned in the first general enumeration I made of them. There is, however, another species of Airs, which I have not classed with them, because it has no particular denomination, though it appears to me well deserving of that distinction. But this is easily accounted for when it is considered, as I took occasion to observe in the beginning, that the names of these classes are all taken from circumstances of the practical part of the art. The Airs alluded to here are those whose subject is a simile, and which I shall venture to call Airs of Lignitation. These, though essentially different from all those before mentioned, yet, from some circumstance of similarity in the practical part, have been referred to one or other of the above classes.

Though, upon the whole, similes of any length be perhaps seldom admissible in dramatic poetry, being in general repugnant to the genuine expression of passion, yet sometimes they may be introduced without impropriety, more particularly in the musical drama, which, like all the other arts, justly claims some licence in practice, with respect to that beauty which is its chief object, or that species of pleasure which it is peculiarly calculated to inspire.

Now, the greatest possible variety of musical effect being exactly the perfection of this kind of drama, and those Airs which have for their subject a simile, by giving scope to the descriptive powers of music, being a source of great beauty and variety to the piece, a more frequent introduction of similes may, on this principle, be allowed in the opera than in dramatic works, unaccompanied by music. Before I proceed to give your Lordship any examples of this Air, I beg leave to say something on the principle of Musical Imitation in general. And, first, it is evident that, besides the relations of acute and grave, of loud and soft, of continuous and discontinuous, which are simply the same in noise of all kinds, as in musical sounds, there are many circumstances of resemblance between these last and other sounds for some of which we have not even names.

(To be continued.)

AN ACTOR'S EXPERIENCE.

The well-known and popular actor, Mr. J. J. Dallas, of the Avenue Theatre, Charing Cross, W.C., has undergone during his eventful career all the ups and downs of a busy actor's experience. Last winter, in Manchester, he was obliged to lose seven consecutive performances through an attack of rheumatism, which wholly disabled him, and at various other times, when he has had prosperous engagements on, he has been attacked by the same old enemy, losing much of his time, salary, and, in addition to his other miseries, having to pay large doctor's bills. He says that although he had the best medical advice he suffered martyrdom. At the beginning of last winter he felt that the same trouble was coming on worse than ever, when some good Samaritan advised him to try that sovereign remedy, St. Jacob's Oil, and, to use his own words, he says: "The result was simply miraculous. Like the wave of a magician's wand, the pain left him almost after the first application." Last winter he says was the happiest winter he has spent for many years—no doctor's bills to pay, no loss of salary, and no fearful pain to endure. He concluded a very happy letter to the proprietors of St. Jacob's Oil by stating: "If you should find any disbelievers in the Oil, send them to me to be convinced of its miraculous power to cure rheumatism."

Next Week's Concerts.

SATURDAY (THIS DAY) DECEMBER 8.

		P.M.
Saturday Popular Concert	St. James's Hall	3
Crystal Palace Concert.....	Crystal Palace	3
Herr von Czeke's Concert.....	Addison Hall	3
Concert in aid of Post Office Orphan Home.....	St. James's Hall	7-45
Mrs. Welman and Miss Maud Welman's Recital.....	St. James's Hall (Banqueting Hall)	3

MONDAY, 10.

Monday Popular Concert.....	St. James's Hall	8.30
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TUESDAY, 11.

Symphony Concert	St. James's Hall	8.30
Madame Patti's Second Concert	Albert Hall	8

WEDNESDAY, 12.

Morning Ballad Concert	St. James's Hall	3
Madame Essipoff's Third Recital	Steinway Hall	3
Herr Waldemar Meyer's Second Orchestral Concert	St. James's Hall	8
The Heckman Quartet	Princes' Hall	8
Mr. T. R. Glanville's Concert	Steinway Hall	8.30

THURSDAY, 13.

Evening Concert	Eyre Arms Assembly Room	8
Hyde Park Academy of Music, Student's Concert	Steinway Hall	8

FRIDAY, 14.

Mr. Henri Falke's Pianoforte Recital	Steinway Hall	3
Mdlle. Marie Heimlicher's Concert	Steinway Hall	8

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